

Tom Robinson: Power in the darkness

by Brendan Kelly

HOMOSEXUALITY AND ROCK

Rock'n'roll have never had very much to do with each other. From Elvis Presley to cock-rock heavy metal groups like Van Halen, rock has always been aggressively heterosexual. This goes back to rock's roots in the blues and the Muddy Waters I'm-a-man-and-I-can-make-love-to-a-woman-in-five-minutes-flat syndrome. If women have always had a marginal role to play in rock, gays aren't even given that secondary position. *Johnny, Are You Queer?* is as condescendingly close as rock usually gets to the subject.

Of course there were gays in the rock business. They were people like Brian Epstein who was so rigidly repressed in his closet that he committed suicide. Janis Joplin admitted she was bisexual, which was one more subcultural symbol of her rejection of Middle American values. But, as Ellen Willis correctly points out, "the songs she sang assumed heterosexual romance; it was men who made her hurt, who took another little piece of her heart." Homosexuality became more legitimate in the 1970's but only as camp showbiz: David Bowie as Ziggy Liberace.

Punk made room for concepts rock had rarely tolerated before, such as feminist rockers. One of the people who used this opening was Tom Robinson. He was gay and his British hit single *Glad to be Gay*, a song about queer bashing, right wing policemen and not being ashamed about your sexual preferences, reflected his concern with gay politics in reactionary London.

Musically, the song was almost like a British music-hall standard. It creates the wonderful phenomenon of thousands of rock fans singing along with the chorus "Sing if you're glad to be gay, sing if you like it this way."

It's a powerful song with tough, realistic verses like: "Don't try to kid us, but if you're discreet/ you're perfectly safe as you walk down the street/ you don't have to mince or make bitchy remarks/ to get beaten unconscious and left in the dark./ I had a friend who was gentle and short/ he was lonely one evening, he went for a walk/ queer bashers caught him, kicked in his teeth/ he was only hospitalized for a week and he still bears the scars."

BU TO CATEGORIZE ROBINSON

solely as a gay singer is to minimize his impact. The first Tom Robinson Band (TRB) album *Power in the Darkness* is one of the most uncompromisingly political records in the history of rock. From *Right On, Sister* about solidarity with feminism ("the women's revolution is bound to come") to *Better Decide Which Side You're On* ("if left is right then right is wrong"), TRB's first record is a relentlessly radical attack.

Tom Robinson told *The New Musical Express*: "Politics isn't party broadcasts and general elections, it's yer kid sister who can't get an abortion, yer best mate getting paki-bashed, or sent down for possessing one joint of marijuana, the Greater London Council deciding which bands we can't see....it's everyday life for rock fans, for everyone who hasn't got a cushy job or rich parents."

As Parsons and Burchill emphasize, TRB is the "first band not to shrug off their political stance as soon as they walk out of the recording studio." They played gigs for Rock Against Racism and other political causes. On the inner sleeve of their second record, they published the names, addresses and telephone numbers of gay organizations, women's rights groups, civil liberties associations, and anti-racist groups.

OBVIOUSLY, BEING MARGINAL-

ized because of his homosexuality helped Robinson to strongly oppose the more general oppression, of which anti-gay sentiment was just one specific expression. Robinson's level of politicization was typical of Britain's new wave of musicians; the American groups were usually more apolitical (take the Talking Heads' *Don't Worry About the Government* for example).

This all sounds better in newsprint, however, than it does on vinyl. Unfortunately TRB just wasn't a great rock'n'roll group. *Power in the Darkness* still stands as a great record because of the power of the lyrics and the angry punch to the songs. There were some very good songs, like the funky (and funny) title track, but many times the songs would get bogged down in the murky depths of archaic guitar solos. But TRB's enthusiasm more than makes up for the conventional rock elements.

Their second album was less successful with the weakness of the newer songs drawing attention to the lackluster music.

The most intense song was *Can't Keep Away* about gay, adolescent angst about having a compulsive desire to hang around in men's washrooms. Over a nifty 60's-style riff, Robinson sings: "Mainline station at a quarter to four/ down in the tearoom watching the wall/ wait till forever — the boy next door/ daylight fading. I'm hating it all.../ can't help crying when I'm lying in bed/ 'cos I need this feeling like a hole in the head."

Tom Robinson recorded his first solo album last year (*North by Northwest*) and, as the title hints at, these songs evoke a cold, bleak landscape. Recorded in Hamburg, Germany, the sound is bass-heavy electrobeat with a hard kick to it. It's by far Robinson's best record as the music and words mesh perfectly to create what is almost a rock screenplay about the personal traumas of people fleeing from a nuclear attack.

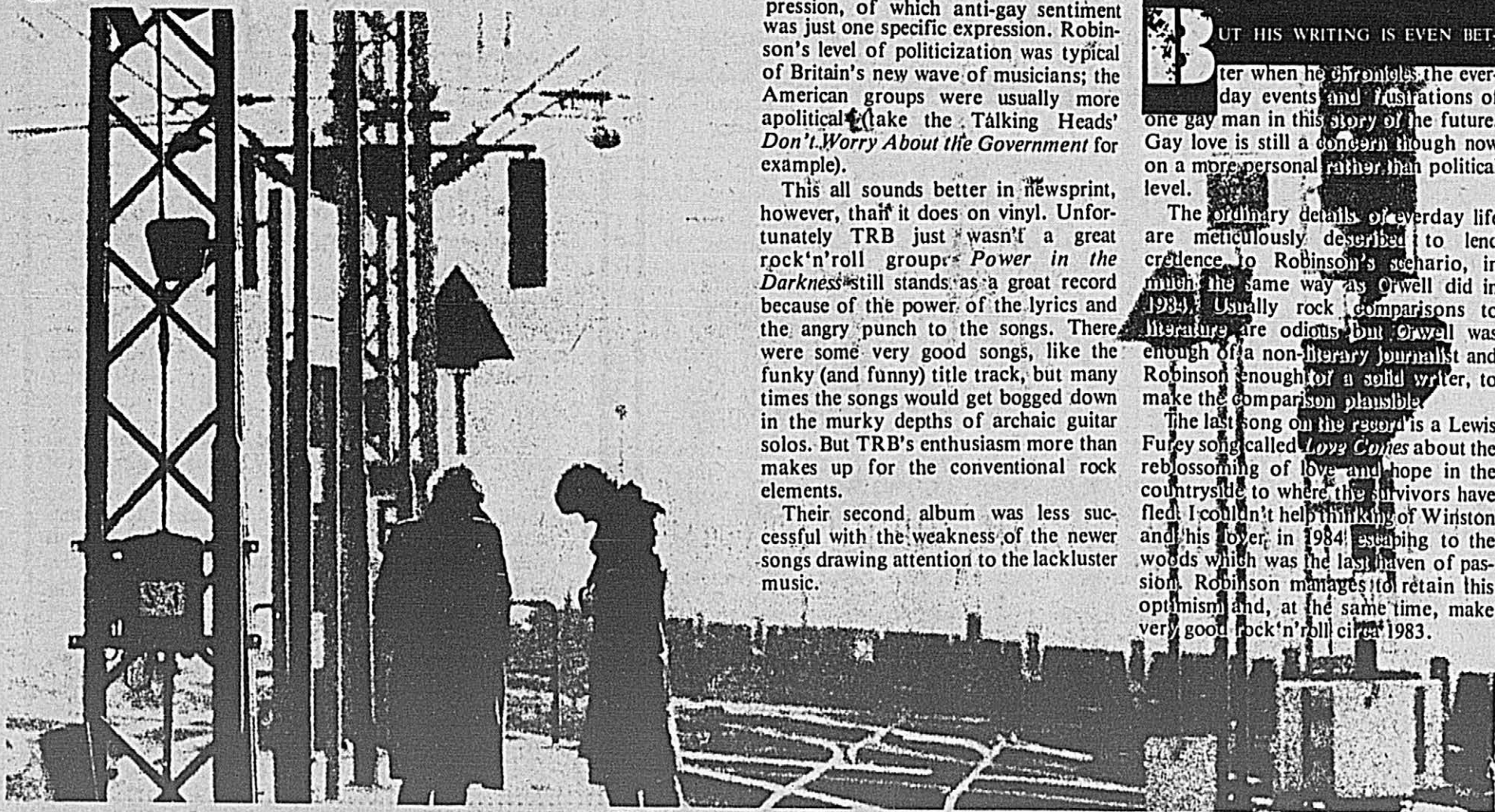
Robinson is good when he writes sardonically about cold war dangers such as in *Merrily Up On High* (cowritten with Peter Gabriel): "Let's all party — war has started/ let's forget about days gone by/ we won't see another year like it/ so drink your dinner tonight/ it's no use to face the future/ count to 20. close your eyes/ this year, next year/ thermonuclear."

BU HIS WRITING IS EVEN BET-

ter when he chronicles the everyday events and frustrations of one gay man in this story of the future. Gay love is still a concern though now on a more personal rather than political level.

The ordinary details of everyday life are meticulously described to lend credence to Robinson's scenario, in much the same way as Orwell did in 1984. Usually rock comparisons to literature are odious but Orwell was enough of a non-literary journalist and Robinson enough of a solid writer, to make the comparison plausible.

The last song on the record is a Lewis Furey song called *Love Comes* about the reblossoming of love and hope in the countryside to where the survivors have fled. I couldn't help thinking of Winston and his lover in 1984 escaping to the woods which was the last haven of passion. Robinson manages to retain this optimism and, at the same time, make very good rock'n'roll circa 1983.



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Alberta University fights sexual harassment

Edmonton (CUP)— It's one thing to set up a committee and another if no one knows about it.

That's the way the members of the sexual harassment committee at the University of Alberta felt.

The eight member committee hasn't received any complaints yet, and members thought this is because of its low profile and students' lack of information concerning the issue.

So the committee took steps to remedy this situation by outlining two definitions of sexual harassment.

The first states that sexual harassment is an unwanted sexual solicitation or advance by someone in a position of authority, who knows or ought to know the advance is unwelcome.

The second lays down three

types of sexual advances, requests for sexual favours and other verbal or physical conduct. An example would be a professor making sexual advances toward a student suggesting strongly that acceptance

would mean higher marks.

U of A academic president Myer Horowitz said the definitions will help ensure that no cases go unreported because of a lack of awareness or ambiguous definition.

Today

African Student's Association

African arts and crafts exhibit with film on Kenyan Herdsmen. Exhibit 12-2 pm, movie 12-1 pm in rooms B09, B10 University Centre...T-Shirts and African literature on sale all week during exhibition.

McGill Christian Fellowship

Skating and tobogganing on Mount Royal, meet today 7:00 pm in front of University centre — hot chocolate afterwards at Diocesan College.

McGill Samourai Karate Club

Bakesale in Union lobby from 11 am to 2 pm.

El Salvador

Film, Decision to Win, on El Salvador, tonight Leacock 132, 8:00 pm sponsored by Film Society and El Salvador committee (Students Society).

German Students Association

Presents 'The Blue Angel' with Marlene Dietrich. In German with English subtitles 4 pm Bronfman 601, free. Also usual Stammtisch at pam-pam 9 pm on.

Québec-Philippines

Solidarity committee and East Asian studies present Ernesto Arellano, Labour lawyer and secretary of the Philippine Trade Union, the May 1st Movement (KMU), speaking on the repression of the labour movement in the Philippines. Leacock 116 at 3:00 pm.

Cynthia Serapio, Philippine labour militant, will be speaking on Women in the Philippines at Café Esparanto, 3553 St. Urbain at 7:30. In English with translation into French.

Religious Studies Faculty and Shastri Committee

Mahatma through a lens, panel discussion on Attenborough's Gandhi. 7:30 pm rm. 111 Birk's Building 3520 University Street.

Mature Students Association

general meeting: Election of VP, in MSA lounge-Arts 136-3-5 pm.

Gays and Lesbians of McGill

Weekly meeting tonight —rm 425 8 pm to

focus on Monday's Gay Issue of *Daily*.

Ploughshares McGill

Barry Zwicker (journalist and media critic) speaking on 'Deciphering the News' How the media distort basic issues from jobs to the arms race today at 2:00 in room 232 Leacock.

Amnesty International

Prof. Cotler from Faculty of Law speaking on 'International Advocacy of Human rights'.

Northern Studies

'Place for our people' which looks at the development of the Native Friendship Centre will be shown today at 12:30 1020 Pine Avenue West room 24 free.

McGill Film Society

1936 classic 'My Man Godfrey' tonight at 8 in Leacock 132, 1.50\$.

Free lunchtime theatre

Lysistrata by Aristophanes, 12:25 rm. 129 Education Building.

Players' Theatre

Presents The Tavern, feb. 15-19 and 22-26. 8 pm, 3rd Floor University Centre Students 3.50\$ Adults 4.00\$. Reservations 392-8989.

Département de langue et littérature françaises

Prof. A. Abramowitz 'Approches sociologiques du roman moderne' 18 h, pavillon Peterson.

Piano Recital

Students of Esther Master play in Recital Hall, faculty of Music 8 pm.

Hope for hard times series

'Principles of civil disobedience... perspectives of a Jewish activist' Dr. J. Torczyner, faculty of Social Work, 7:30 pm Newman Centre. Coffee served.

Women's Interest Group

4 pm at RVC 'Committed relationships and/or a fulfilling career.'

Auditions

For the farce St. Patricks Day. 3-6 pm Arts 235.

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LECTURE

THE QUEBEC TRUST: ROLE-RICH AND PRINCIPLE-POOR?

Professor Albert J. McClean of the
Faculty of Law at the University of
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Students' Society ELECTIONS



TO BE HELD

WEDNESDAY, MARCH 9, 1983

(ADVANCE POLLS - TUESDAY, MARCH 8, 1983 - PLACES TO BE ANNOUNCED)

**NOMINATIONS ARE HEREBY REOPENED
FOR THE FOLLOWING POSITIONS:**

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ONE UNDERGRADUATE REPRESENTATIVE (Incl. Law, Medicine & Dentistry)

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**NOMINATIONS CLOSE TODAY, FEBRUARY 17, 1983 (See below)
CANDIDATES' QUALIFICATIONS AND NOMINATING PROCEDURES**

CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE TWO CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION. A PENSKECH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN 4:30 P.M., TODAY, THURSDAY, FEB. 17, 1983 TO JOANN PASQUALE. OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 McTAVISH STREET.

MARCY VIGODA
Chief Returning Officer

Daily Publications Society

ELECTIONS MARCH 10, 1982

TO BE HELD

WEDNESDAY, MARCH 9, 1983

NOMINATIONS ARE HEREBY CALLED

Nominations are hereby called for the position of

REPRESENTATIVE TO THE BOARD OF DIRECTORS

Four students must be elected to the Board of Directors from the student body at large.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society.)
2. submit nomination forms with signatures of 20 students (with student numbers) as well as a pensketch of 100 words or less on or before 17:00 hrs, February 18, 1982.
3. not be staff members of or regular contributors to *The McGill Daily*.

Nomination forms may be picked up and returned to the McGill Daily office, room B03 in the Student Union Building.

MARCY VIGODA
Chief Returning Officer

News

Explosives discovered

Police cordon off six city blocks near McGill

by Peter F. Kuiténbrouwer

Police gingerly carried 92 sticks of dynamite out of a building downtown into a waiting bomb squad truck yesterday at 2:00 p.m.

With yellow rope, they cordoned off six city blocks: from De Maissonneuve to Dorchester Sts. between MacTavish and Stanley, and evacuated 1116 St. Catherine West, the office tower on the south side of the street which contains Ben Ash restaurant. The 50 lbs of explosives were on the sixth floor.

St. Catherine St. at Peel was deserted except for about 25

police cars and constables keeping the crowds back around the blockade.

"They just came in and told us all to leave," said a Ben Ash employee at the scene.

"Then I saw them carry all the dynamite out. Sure we were scared," she said.

The building superintendent found the explosives when he went in to clean the old Sunlight offices on the 5th floor at about 1:00 p.m. yesterday, and phoned the police.

It was the second time dynamite was discovered in the building, said Pierrette Lagacé,

a cashier at the restaurant. The first time they were old, inactive sticks.

A megaphone set up in front of the restaurant warned the crowds that "it is very dangerous. Please stay out of the area."

At press time, the district 25 police refused to give information about where the dynamite had come from or why it was in the building, as they are launching an investigation.

According to several sources, the bomb squad took the explosives to an undisclosed location to detonate them.

Anti-sexist engineers

Toronto (CUP)—The 87 per cent male engineering faculty at the University of Toronto has called on the administration to develop a code on sexual harassment and discrimination within the faculty.

A group of students, staff, faculty and union representatives have been working since last spring on recommendations to the U of T administration to establish a university-wide sexual harassment procedure. But the engineers don't want to wait.

According to engineering society president Wayne Levin: "We are not willing to wait three or four years. This is just another example of the engineering faculty leading the university."

Levin said he hopes the victims of sexual harassment will be able to go to an objective third party to investigate and deal with grievances.

"It was up to the dean before," he said "A victim had no course of action. The largely male faculty (in engineering) can create a problem."

He said the motion does not stem from specific incidents, but "the possibility of there being a problem warrants this action."

Gillaine Funnel, the Students' Administrative Council (SAC) women's commissioner, said the motion "is a move in a positive direction." Although harassment "could be more prevalent in engineering, it's a campus-wide problem. It may be more obvious in engineering because of the fewer number of women."

She said a procedure is needed because "you really need a tool to see a complaint through. You can condemn it, but that does no good. What kind of action can a woman take?"

SAC vice-president Lisa Bodnarchuk, a member of the working group, said their

recommendations will be ready in a few months. The group will propose that the U of T take "the best parts" of such procedures pioneered at other post-secondary institutions, such as York University.

U of T engineering students, like others across Canada, have frequently come under fire from women's groups for sexist behaviour, especially for their

newspaper The Toike. But Bodnarchuk said she hopes the motion means that things are changing in the faculty.

"I think it's commendable of the engineers, and hopefully shows a change in their attitude to that particular problem area on campus. We look forward to more of this kind of positive action in the future from other groups."



St. Catherine at a standstill; police blocked the street yesterday afternoon following the discovery of 50 pounds of very bad smoked meat at Ben-ash.

Human rights are a deadly Communist conspiracy

by Karen Bastow

Today's human rights movement is anti-American and will fail unless it is more balanced, a Soviet emigré journalist said to forty people in a lecture yesterday noon. Ilya Gerol, a journalist "syndicated in over 60 newspapers in Europe and North America" studied at Moscow University before emigrating to Canada and now teaches at the University of British Columbia.

Though the Political Science Students' Association billed Gerol's speech as "Human Rights in the Soviet Union," he spent most of the time discussing the international human rights movement.

Gerol argued that Western journalists are the hostages of liberal media clichés that overplay American imperialism and underplay Soviet repression. The present focus of the human rights movement is to the advantage of the U.S.S.R. and will further neither human rights nor peace, Gerol said.

The problem with human rights in the countries on the 'island of democracy' (read Western world) is essentially social, Gerol claims, whereas the cases of the Soviet Union and South Africa are political.

The Soviet Union has never had human rights, for this reason it assumes highest importance for the direction of today's human rights movement, Gerol argued. The real issue is the dichotomy between totalitarianism and democracy,

he claimed.

He attacked the Western human rights movement for its Russian funding, one-sidedness and liberal views of the Soviet Union. Gerol said there is a failure to recognize that no difference exists between the extreme right and the extreme left.

The Soviet Union in his eyes has a history of various forms of Stalinism that can be likened to the Third Reich.

There is little sign the new Chairman of the Communist Party of the Soviet Union, Yuri Andropov, will move towards a loosening of the regime, Gerol said. If anything Andropov wants "to bring the Soviet society back to pure Stalinism; to regain the ideological loyalty of the people."

On the other hand, Gerol argued, the Soviet leadership is sensitive to international attitudes and pressure should be brought to bear through this milieu. This, he said, is the role of the human rights movement.

Fifty million people disappeared between 1926 and 1953 in the Soviet Union, the democratic movement is dying and Jewish repression is increasing, Gerol claimed. The world church organisation has been infiltrated by KGB agents, trained specifically for that purpose in "operation Jesus" begun in 1948, he said.

In light of this, he feels Western newspapers are too pre-occupied with "fifty military advisors in El Salvador."

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Tavern: On laughing and nothingness

by Albert Nerenberg

Players' Theatre presentation of George Cohan's *The Tavern* is a startlingly well-acted, technically superb and all round professionally orchestrated rip-off.

This is a play where you sit keen, gasping and laughing as it unfolds on stage, but once out of the theatre are left with nothing.

However, this is not to say that *The Tavern* is not good entertainment; rather, it is quite entertaining. On a laugh per dollar basis it could be billed as the kind of deal you don't find too often these days. Its an evening of mirth and frustration.

The script is structured around a simple theme — a group of people who are trapped in a tavern during a storm. Or a group of actors trapped on a stage with an audience. From the beginning there are strong suggestions that certain people are a bit insane and others not necessarily so. As the play concludes, the lunatics seem normal and the normal people seem crazed.

The main character, the "nomad", played by Mark Krause, is a swashbuckling, multi-ethnic vagrant (it is difficult to discern if it is Krause pretending to have an accent, or Krause playing a vagrant pretending to have an accent). He imposes himself on the swaggering brutish Tavern owner, his cowardly son, and his airhead cleaning lady girlfriend who is repeatedly harrassed by a small cackling gargoyle/yokel.

Taking place, probably more than a hundred years ago, somewhere in the United States, *The Tavern* is based on a standard plot; the storm rages outside and the people inside threaten each other with guns and revenge.



From left to right Vito DeCicco, Doug McDowall and Antonio Federici as old-fashioned state thugs. John O'Meara, centre, plays corrupt sheriff.

The set is key. To duplicate a pioneer-style inn, the walls are of real lumber with large fake thick stone at the base. Great care has been taken to provide special effects with a rain machine and simulated thunder and lightning. The pine scent from the wood, the constant patter of rain, and the large colonial-styled audience-embracing inn becomes soothing surrender to rural simplicity — setting you up to relax and relate.

Action. When the nomad arrives at the door of the tavern, the owner and his son suspect him of villainy. He satirises their paranoid antics and tells them that a woman is in their woodshed. The father, Richard Bauer, goes out to get the woman while the son, Ar-

thur Holden, trains his rifle on the nomad. The woman, Cathy Bainbridge, is brought in unconscious and wakes to ask where she is. She says that she is on her way to the capital to meet the governor and she acts in such a way as to be included in the initial lunatic category.

More people arrive later, including an aristocrat,

Please turn to page 6



Mark Krouse as the nomad.

Restoration drama: punk chic

by Susan Keys

Restoration drama meets punk chic in the Concordia Theatre Department's production of William Wycherley's *The Country Wife*. The result is a sassy, sprightly, and on the whole, successful show.

The Country Wife, first performed in 1675, expresses a cynical view of the institution of marriage



as essentially a commodity exchange, and a convenient facade of respectability behind which cuckoldry and adultery run rampant. *The Country Wife* also exemplifies theatrical conventions that are in some degree contrary to modern taste and expectations. The work is long, and depends almost entirely on its witty and brilliant dialogue, with little emphasis on the theatrical values we expect in modern drama.

Director Ralph Allison deserves a great deal of credit for the imaginative conception of this production. The hard-edged, mannered acting and campy posturing of the actors; outlandish, explosively colourful costumes, and versatile high-tech set all contribute to his stylish vision of the play. The presentation of Restoration drama in such a modern mode brings the material alive, and proves that despite its unfamiliar historical context and dramatic conventions, *The Country Wife* is no museum piece.

Wycherley's satirical observations on human hypocrisy, vanity and gullibility are as valid now as ever, though one may be uncomfortable with the play's characterization of men as either cuckolds, or rakes happy to seduce the wives of their friends under their very noses, and women as adultresses or

whores masquerading under a veneer of morality. At the culmination of its exposé of marital deception and sexual hypocrisy, *The Country Wife* ends with a dance of the cuckolds.

The Concordia players do a creditable job in *The Country Wife*, although they seem in some cases to be a bit overwhelmed by the sheer verbosity of the script. Some of the actors had trouble remembering and delivering their lines. A more serious problem, particularly in the first act, was the rather sloppy enunciation of several members of the cast. However, this became less noticeable as the play progressed.

The most striking members of the generally solid ensemble are Danette MacKay as Marjorie Pinchwife, the country wife, who, though jealously guarded by her suspicious husband, nonetheless is seduced by the rake Horner, and delightfully learns the London ways of adultery and dissembling.

Despite some trouble with his lines, Erik Thorpe was very good as her husband Pinchwife, blinded by jealousy into facilitating the very event he wishes most to prevent. Eric Grischkat was highly amusing as the gullible Sparkish, fancying himself a wit and a ladies' man, but in reality an object of ridicule — his fiancée is stolen from under his nose by one of his 'friends'. Sparkish's outlandish costumes and campy mannerisms suggest a hybrid creature — part Liberace, part Elton John.

Louise Leonard as the haughty and libidinous Lady Fidget, Meg Labelle as Alithea, and Hamish McEwen as the rake Horner were also very good. Rather disappointing were Simon Barry as the doctor, Quack, and Allan Arfin as Sir Jasper Fidget.

Please turn to page 6

From left to right, Squeamish (Debbie Friedman), Sir Jasper Fidget (Alan Arfin), Dainty (Julie Lemieux).

Canadian media's inadequacy revealed

by Bronwyn Chester

Canadian nationalists, women, Natives, immigrant groups, homosexuals, environmentalists, labour, the unemployed, the poor and other 'minorities' complain that they don't receive adequate media coverage. In fact, a poll conducted in 1980 found that two thirds of Canadians were unhappy with their media. For the past decade and a half mass media has been the subject of much criticism.

The Third World complained that they were either ignored or mistreated by a media in which they had minimal participation. 66 per cent of the world's information originates in the United States through its news agencies — United Press International (UPI), Associated Press (AP) and others.

The Canadian government responded to the complaints with a A Special Senate Committee Report on Mass Media — the Davey (Senator Keith) — in 1969 and the Royal Commission on Newspapers — the Kent (Thomas) Commission — in 1981. Both found monopoly control — Thompson, Southam, Irving and other media empires — to be a major source of Canadian media irresponsibility to its consumers and both recommended greater government regulation of the industry.

Internationally, the United Nations Education, Science and Culture Organization (UNESCO), commissioned a report, "Many Voices, One World", also known as the McBride Commission, to study ways of increasing Third World countries' control over their news. The report recommended international regulation of the industry.

With each recommendation of greater

regulation to enhance the responsibility of the media to its consumers, and the people it represents to consumers, the media cried: "infringement upon the freedom of the press."

The result: little government or United Nations action to structurally change national or international mass media. 'Freedom of the press' won out over 'freedom from the press'.

But, while governments and the media industry made their motions and countermotions, not all media workers — journalists — sat quietly, awaiting the results. 1970 saw the birth of *Content*, a Canadian magazine designed to provide journalists with a forum in which to comment on the state of media in Canada.

The News: Inside the Canadian Media is a collection of 40 articles from *Content* spanning the period 1970-81. It reveals the discontent felt by many journalists with their trade, gives some interesting bits of Canadian media history and offers media consumers both lenses, with which to read between the lines, and concrete advice on how to complain effectively about media irresponsibility.

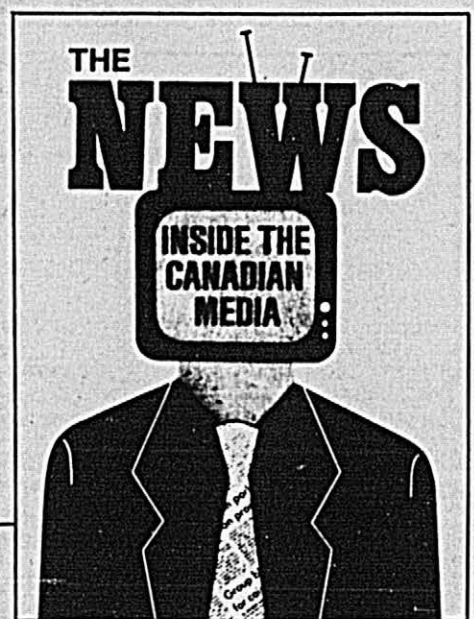
Dick MacDonald and Barrie Zwicker,

and the articles of other media heavyweights — Peter Desbarats, Pierre Berton, Patrick MacFadden and Tim Creery — it is clear that Canadian media does not fulfill this function.

After reading the newspaper coverage of the Viet Nam war, how many Canadians can explain its causes and know about Canada's contribution to the war? asks Zwicker. How many understand nuclear energy, the social impact of high technology and why Inco miners die so often and so young? ask other contributors.

The consensus: the press is not informing people well.

The News suggests various reasons for



the press' — citizen and/or journalist participation in the control of media as seen increasingly in the proliferation of community and 'alternative' press.

That *The News* makes these omissions as well as omitting to speak on issues concerning media coverage of women, Natives, the elderly, immigrants etc. — the people ignored in the very media it criticizes — can be explained and excused by Zwicker's own statement:

"Media are not separate and distinct from the societies in which they function."

Media, even that element of it concerned with social responsibility, is still dominated by young, white, middle class males.

Zwicker and MacDonald believe in the media's potential to inform well and to be an agent of social change. Mass media today works to make those in corporate or government power appear invulnerable, but they're not they write.

"They maintain their power — whether they're in or out of government — through public suffering (and too often, public indifference)."

Zwicker, as an activist-journalist-media critic, has left *Content* to end some of this 'sufferance' in what, he considers, is today's most important issue — disarmament; an issue he feels is inadequately covered by the media. He speaks today on "Deciphering the News: How the media distort basic issues from jobs to the arms race" in Leacock, rm. 232, at 2:00, and tomorrow on "The Media and the New Peace Movement: a critique" at 2149 Mackay St. at 7:00 pm.



inadequate in-depth coverage of events and issues affecting peoples' lives — corporate control of media, lack of journalists with the necessary expertise, 'hand-out'/press release journalism, government and corporate secrecy and a lack of self-criticism among journalists.

The editors propose greater journalist responsibility to the public and more participation, in the form of praise (where appropriate) and "effective" criticism from the public. Yet few of the articles address the question of how journalists, within the acknowledged confines of journalism schools, media institutions, and current fiscal restraint, can become more responsible. Only five pages of 355 are given to the "uneasy joys of freelancing" and even less to journalist-controlled media *à la le Devoir*.

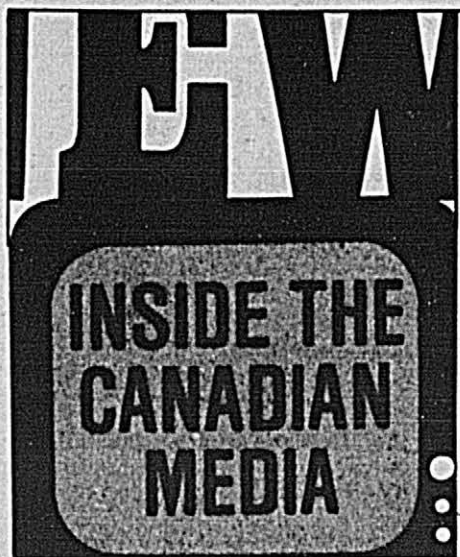
For the consumer *The News* provides a "consumer guide" on how and where to complain beyond newspaper ombudspersons and letters to the editor in the form of a complete list of addresses of newspapers, radio and TV stations and press councils across the country. It fails, however, to address 'freedom in



editors of the *The News* and first and second editors, respectively, of *Content*, maintain the liberal premise that the press' function is to allow democracy through the provision of information.

"Democracy depends on an informed electorate or else it calcifies. When the press cannot, or does not, deeply examine and report clearly on what government is doing, it is meaningless that citizens can vote."

Through the four articles that Zwicker authors or co-authors with MacDonald



Decline documents L.A. hardcore

by Martin Siberok

The Decline of Western Civilization (1980) is a well-crafted depiction of the hardcore punk movement in L.A. The skillfully edited film reveals the extreme care that director Penelope Spheeris took in assembling her documentary. However the film's clinical treatment of its subject matter is rather off-putting at times as it tries to illuminate the "philosophy" of L.A. punk. (Each band has the lyrics of one of their songs subtitled.)

A series of interviews with band members, managers, fans, club owners and writers, as well as live performances are strung together, allowing us to view the vanguard of the punks — on and off

stage. The diversity in attitudes and music is quite evident after watching and listening to members of various bands. Kickboy Face, lead singer of *Catholic Discipline* and an editor of *Slash* magazine, is a disillusioned French intellectual who has turned to punk, while Chuck Dukowsky of *Black Flag* became a punk due to his alienation and isolation experienced during his school-days.

Despite their differences, a nihilistic streak is evident in all. Their self-destructiveness is frightening evidence that alienation and boredom has driven them to such extremes, as we watch masses of bodies slam-dancing into each other. This release of pent-up frustration expresses itself in a very violent

form, revealing a thin line existing between dancing and fighting. Abusiveness becomes a desired form of communication, as performers and audience taunt, spit and swear at each other.

Compared to European punks there is little evidence of political motivation, the L.A. punk scene seems to have sprung out of sheer boredom and self-pity. L.A. punks are not working-class, but largely suburban, with their inner frustrations stemming more from the affluence rather than economic need.

The seven bands shown in the film are *Black Flag*, *Fear*, *X*, *Catholic Discipline*, *Alice Bag Band*, *Circle Jerks* and *Germs*, reveal a variety of musical influences — with *Catholic Discipline* sounding like *Velvet Underground*

clones, *X* with a R'n'B sounding guitarist, while the *Circle Jerks* assault with a barrage of ferocious speedrock.

Spheeris does not pass judgment on her subject matters, remaining sympathetic throughout the film. Unfortunately the film lacks a certain intensity due to its academic approach. Unintentionally, or maybe even intentionally, this established distance adds to the emptiness expressed by the punks.

Listening to Eugene, a young punk, talk about the anger he feels and the pleasure he finds in fighting adds to the pointlessness he experiences in his life. More disturbing though is another punk with an X shaved in his hair, who feels he is doing something he's good at — "Beating up people."

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"Last night I dreamt that Johnny Carson stopped asking gay entertainers when they were getting married."

Tavern: a laugh, ha, ha, ha, ha

continued from page 4

Karl Knutson, who displays expertise with jowls. There are various showdowns and confrontations with death threats and the nomad heckling in the background.

All the characters are extremely well-developed and show individuality and depth. They are played off each other in a way that is both engaging and amusing.

Here lies one of the contradictions of this production. What is a hard-working, spirited cast doing in a script which is at best mystically trite and at worst dumb?

A lot of the humour is cheap — shots at dainty aristocrats and bumbling yokels, at women in general, at the their unfaithfulness and their plight when they do not portray accepted standards of beauty.

Towards the end of the play, the nomad takes on more characteristics of the Shakespearean player, at first narrating the action as an actor with sarcastic commentary and towards the end narrating outside the action, proclaiming the "drama" of it all.

The word drama is used so many times (more than twelve) to describe what is happening, "it" (what is happening) gets to be like an advertisement for "it" (what is happening), while it is happening. In the climactic moments the playwright (via the nomad) crosses the stage barrier

to inform the audience that indeed they are watching a play. Cohan takes the opportunity to introduce himself, pointing out that the play is a lie, that the audience is pretending it is true and that ultimately the only thing that matters is having fun.

Says the nomad: "thank you all for a few moments of delightful, delicious nonsense," which is sort of what the nomad has been saying from the beginning.

Tavern is a circular play. It has its head up its ass.

The big problem with *The Tavern* is the obsession with questions: "Who am I? What am I? Where am I? Why am I?" and answering: "What delightful nonsense!"

In style *The Tavern* is markedly similar to last year's

Players' production of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, with the same kind of circular inoffensive public "soul-searching". It packed the house, humoured it, and left the audience feeling restless and empty. Why *The Tavern* was chosen is taken best from one of the nomads' exclamations: "dramatically correct."

The play is worthwhile because of the acting and stage. Its worth it because it entertains. You are entertained in a vacuum. You laugh and walk away.

The Players' Theatre production of *The Tavern* plays February 16-19, 22-26 and, according to the publicity, students pay \$3.50 while grown-ups pay \$4.00.

A Country Wife

continued from page 4

Their annoyingly poor diction left one straining to understand them.

The set by William Reznicek, marvellous costumes by Valérie Kaelin, and stunning hair and makeup design by Lucille Demers contribute mightily to the success of *The Country Wife*. Period music played on modern electronic equipment by a quartet of musicians adds atmosphere and smoothness to

the production.

Concordia Theatre's fresh and stylish approach to period drama, coupled with the vivacity of the cast, make for a witty and innovative production.

The Country Wife by William Wycherley

Directed by Ralph Allison

Presented by the Concordia University Department of Theatre in the D.B. Clarke Theatre, 1455 de Maisonneuve West, Feb. 10-12, 14-19.

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Editor-in-Chief: Richard Flint
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Ads may be placed through the Daily Ad office in Room B17, Student Union Building, 9 a.m. to 5 p.m.
The deadline for accepting ads is 5 p.m. two days preceding the issue the ad is to run.
McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.
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374 - PERSONAL

To our favourite SSScorts, for the eggrolls and the colds we have shared, and the Earthquake we hope to encounter together - Thanks for the past, present, and future. In fact, we're so lucky.... that....!!

To the quaintest man I ever met, I'll heal your wound at THE TAVERN. 8:00 p.m. tonight, Players' Theatre. Love, Virginia.

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385 - NOTICES

Peet John Asfour will read from his works at McGill's Newman Centre, 3484 Peel St., on Friday, Feb. 18 at 8:00 p.m. Wine and cheese.

Attention all Trafalgar Old Girls! The Annual T.O.G.A. vs. Grads. Volleyball Game will be held at the School on Thursday, February 17

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If interested and eligible to work in Canada, fill in an employment application form AS SOON AS POSSIBLE. Indicate the days and times you are available (as above) and mark 'DRO' in the corner. Forms are available at the Students' Society General Office, Room 105 of the Union Building, 3480 McTavish.

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at 5:00 p.m. on **FRIDAY, FEBRUARY 18,**
1983, not Monday, February 21st as an-
nounced previously in the Daily and
Tribune.

Melanie Sheridan Jean-François Chenier
Chief Returning Officers

TAKE A BREAK WITH US!

THURSDAY,
February 24th



SKI DAY RESCHEDULED

**MT.
BROMONT**



- BREAKFAST ON BUS
- RETURN BUS TRANSPORTATION
(7:30 am departure University Centre)
- LIFT TICKET
- FULL-COURSE DINNER
- PARTY AT THE HILL

All this for only:

\$27 DOWNHILL*

\$21 CROSS-COUNTRY

TICKETS ON SALE AT SADIE'S I & II.

*Rentals are available.



McGill Newman Centre

McGill Newman Center
3484 Peel Street
392-6711

Lenten Calendar

LITURGIES:

Mon. to Fri. — 5:15 p.m., Newman Centre
Mon., Wed., Fri. — Noon, University Chapel
Sat. — 5:00 p.m., Newman Centre
Sun. — 11:00 a.m., Newman Centre
Sun. — 8:00 p.m., Newman Centre

PRAYER GROUPS:

Thurs. — 7:30 - 9:30 p.m., Newman Centre
Several Prayer Groups meet around campus.
For Times and locations please phone 392-6711.

SPIRITUAL DIRECTION & PASTORAL COUNSELLING:

By appointment (disponible en français). Phone — 392-6711.

CHRISTIAN MEDITATION:

With Father Lawrence of the Benedictine Priory, at the
Newman Centre, Wednesdays, 1:00 p.m.

BIBLE STUDY:

Tuesdays, 4:00-5:00 p.m., Newman Centre
Thursdays, 10:00 p.m., Douglas Hall Lounge
Friday, March 4th; Newman Centre, 8:00 p.m.
Friday, March 18th; Newman Centre, 8:00 p.m.

COFFEE HOUSE:

Friday, March 18th — Noon-8:00 p.m.
Newman Centre Theme: "Suffering"

"RETREAT" DAY:

Saturday, March 19th — Noon-8:00 p.m.
Newman Centre

SOCIAL JUSTICE:

Tuesday, March 22nd. Commemoration of the Martyrdom of
Archbishop Romero of El Salvador.
Mass 5:15 p.m., Newman Centre
Shared Supper — 6:30 p.m.

PASSION PLAY:

"Problems in Honduran Refugee Camps" — 8:00 p.m.
Saturday, March 26th — 8:00 p.m., Newman Centre
"The Verdict"

MEATLESS FRIDAYS: Share a Lenten meal with us,
Fridays, 6:30 p.m., Newman Centre

SATURDAY NIGHT SUPPER: Every Saturday, 6:30 p.m. (\$2.00)